

HAWAII COMMEMORATIVE QUARTER ADVISORY COMMISSION



LINDA LINGLE
GOVERNOR
JONATHAN JOHNSON
CHAIRPERSON

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REGULAR MEETING
HAWAII COMMEMORATIVE QUARTER ADVISORY COMMISSION
Thursday, July 20, 2006
Hawaii State Capitol
Room 329
415 South Beretania Street
Honolulu, Hawaii

MINUTES OF REGULAR MEETING

MEMBERS PRESENT (22): Punahale Alcon, Pamela Alconcel, Haunani Apoliona, Laura Figueira, Deloris Guttman, Senator Fred Hemmings, Malia Hitch, Jonathan Johnson, Lauren Kamei, Rex Kim, Lenny Klompus, Jack Legal, Terri Lum, Susan Moss, Hieu Nguyen, Winona Oato, Carol Pregill, Mark Oto, Blas Silva, Orlando Tagorda, Nicholas Tomihama, Karisse Wakamatsu

MEMBERS NOT PRESENT (14): Wendy Abe, Ming Chen, Robin Danner, Representative Lynn Finnegan, Patricia Hamamoto, Gregory Hunt, Nolan Moriwaki, Dayton Nakanelua, Bob Nakasone, Kaulana Park, Harry Saunders, William Sims, Steve Souza, Wayne Watanabe

HCQAC STAFF PRESENT: Daniel Chun, Marsha Wienert (Commission Advisor)

LEGAL COUNSEL: Deputy Attorney General Patricia Ohara

GUESTS: Alan Eyerly

1. Call to Order

Presiding Officer Jonathan Johnson called the meeting to order at 10:01 a.m.

2. Approval of Minutes (June 29, 2006)

Mr. Johnson asked if there were any changes to the minutes of the meeting held on June 29, 2006, which was previously distributed to the commission members for review.

Mr. Klompus requested a correction to the minutes and referred to page 1. He stated that members of the media who were present at the meeting (Jim Mendoza, Tina Shelton and Alex Silva) should not be listed as "Guests," but rather as "Media Present."

Ms. Apoliona moved to approve the minutes, as corrected by Mr. Klompus. Ms. Pregill seconded the motion, which was unanimously approved by all members present by a voice vote.

3. Public Comment

No public comment was made.

4. Discussion and/or Action on Narratives

Mr. Johnson acknowledged Alan Eyerly for the work he did on expanding the draft narratives that were created from the last meeting (Attachment 1) and also reviewed the day's agenda, which included working in small groups to finalize the narratives.

Ms. Wienert discussed the background information on Kamehameha I, hula and surfing (Attachment 2) that was provided to each commission member for use as reference material in finalizing the narratives. She also reminded the members to be sure that the narratives included the following: 1) Why the design theme is important to the people of Hawaii; and 2) What the design theme's importance is for it to be represented on a U.S. coin. She continued that while Mr. Eyerly did a good job on the drafts, the purpose of the meeting was to take them to the next level.

Mr. Johnson referred to an issue raised during the last meeting in that specifying exact placement of various design elements on the coin should not be included in the narratives, as it may limit the creativity of the designers. He continued by saying that there are some instances, however, where this is necessary (i.e. specifying the 'west' profile of Diamond Head).

Mr. Klompus asked that a spokesperson be designated within each small group that would present their respective final narrative to Governor Lingle during the upcoming news conference. He reminded the members that this person would essentially be communicating—through the media—the results of the commission's hard work to the people of Hawaii.

Mr. Chun explained that each small group will receive their narrative on an individual sheet of paper and that the group was to make their revisions on that sheet and return it to a staff member following the breakout session. He continued that when the full commission reconvenes, everyone will have an opportunity to share their comments on each narrative—not just the one that they worked on in the small groups.

Mr. Chun then shared the comments of Gregory Hunt, who was unable to make the meeting. Mr. Hunt remarked that in the "Aloha Spirit" theme (hula dancer)—the "lei around her wrists and ankles" should be reconsidered, as it may be too detailed and busy, resulting in an unfavorable design on the coin. Mr. Hunt also thought that the themes "Hawaii the Island State" and "Hawaii – Diverse But Unified" could possibly be combined into one narrative, as the design concepts were very similar. In addition, Mr. Hunt shared that all of the narratives that included Kamehameha I needed to specify the distinction between the 'likeness' of Kamehameha's statue, as opposed to the image of the actual man.

The commission broke out into small groups at 10:12 a.m. to work on the draft narratives.

The commission reconvened as a large group at 11:34 a.m. Each group's revisions to the draft narratives are included (Attachment 3). The following are comments made by the presenters of each group, along with any remarks made by other commission members.

Theme #1: Surfing – The Sport of Kings

Ms. Oato announced that Mr. Tomihama was selected as the group's presenter because youth has much more of an impact.

Mr. Tomihama presented the group's changes.

Ms. Oato clarified that only the last two paragraphs from page 2 of the 'surfing' background information sheet (Attachment 2) were to be added to the existing narrative.

Senator Hemmings expressed his satisfaction with the group's revisions.

Theme #4: Hawaii the Island State

Due to the fact that Ms. Wakamatsu (selected spokesperson) needed to leave at 12 Noon, this group was allowed to present next.

Ms. Wakamatsu presented the group's changes.

Mr. Kim asked if the plumeria flower was culturally accurate to be included in the lei border design on the coin. Ms. Moss replied that the state flower, the hibiscus, would be

too detailed to depict on the coin and that the maile lei would look like the leaves used in a Greek or Roman headdress. Ms. Lum added that the plumeria flower is common.

Mr. Johnson asked if the lei border should just be described as a "flower" lei border, rather than a "plumeria" one. He continued that source images of various types of flowers could then be provided to the U.S. Mint for their selection, at their designers' discretion. He asked for a vote by show of hands, which resulted in nine (9) members casting their vote in favor of plumeria, none (0) opposed, and thirteen (13) undecided. With that, the narrative was kept as is and "plumeria" remained as the type of lei border specified.

Mr. Tagorda remarked that he felt there were too many design elements within the narrative. Ms. Wakamatsu replied that the lei design element would just be a border. Mr. Tomihama reminded the group that the design elements needed to all fit on the surface area of a quarter.

Ms. Lum contended that the commission already made the decision during the last meeting as to the various design elements that would be included in each of the narratives and that it was now up to the mint—not the commission—to decide on the limitations of what could fit on the coin. Ms. Apoliona concurred that the integrity of the decisions made during the last meeting should be upheld and that the design elements should remain intact.

Senator Hemmings pointed out that Kamehameha I was known as the "Warrior King" and that the group's proposed addition of the phrase, "He loved peace more than war and the good of his country more than many victories," may not be something that the commission would want to endorse. Ms. Apoliona agreed and moved to delete the sentence, which was unanimously approved by all members present by a voice vote.

Theme #2: Aloha Spirit

Mr. Legal (selected spokesperson) presented the group's changes.

Mr. Kim stated that he was embarrassed because he didn't know much about the hula and that he felt that due to the hula's very deep and multi-level meaning, it needed to be depicted on the coin very carefully. He continued that a known expert like Pat Bacon of the Bishop Museum should be consulted.

Ms. Apoliona remarked that the hula was traditionally male as well, and that the group may want to ask Pat Bacon about that, too.

Mr. Johnson stated that in his previous discussions with Pat Bacon, she was more concerned about the message that the commission wanted to convey, as that would dictate the selection of an appropriate pose for the hula dancer.

Theme #3: Diamond Head

Ms. Pregill (selected spokesperson) presented the group's changes.

Mr. Johnson remarked (in connection with Ms. Pregill's addition to the narrative that references Diamond Head as a landmark for local residents who have traveled abroad to know that they are home as soon as they can see it from the window of an airplane) that local residents who returned to Honolulu via ship (not only on airplanes) must also have viewed Diamond Head as a 'signal' of home.

Mr. Nguyen asked about the theme's importance is for it to be represented on a U.S. coin. Ms. Pregill replied that Diamond Head is the most recognizable land formation in the islands and that it also has been designated as a National Landmark.

Theme #5: Hawai'i – Diverse But Unified

Ms. Apoliona (selected spokesperson) presented the group's changes.

At the conclusion of Ms. Apoliona's presentation, general comments were made:

Ms. Pregill remarked that she felt comfortable supporting everything that was presented and that everyone did a great job in 'packaging' each theme into meaningful and thoughtful narratives. She extended her thanks to everyone.

Mr. Johnson concurred with Ms. Pregill's statements.

5. Discussion and/or Action on Approval of Coin Design Themes and Narratives to Transmit to Governor Lingle for Submittal to the United States Mint

Ms. Wienert discussed the next steps—the narratives would go through a review with the U.S. Mint before the commission makes the official presentation to Governor Lingle. She continued that the mint would need to review the narratives because of various issues that may be raised in regards to subject matter, referencing again the 'snowflake' analogy used before in a previous meeting to address the inappropriateness of a snowflake as part of a design for one of the northeastern states. Ms. Wienert then reviewed the 'Design Process Timeline' from the U.S. Mint (Attachment 4).

Ms. Wienert announced that the presentation to Governor Lingle would take place during a news conference that has been tentatively scheduled for August 23 at 2:00 p.m. She encouraged everyone to attend.

Ms. Wienert reminded everyone that this has only been the first phase of the commission's work, as when the mint sends the designs back at the end of the year, the real work will begin. She described how the commission will need to work with the

different design versions and that it may become a very difficult process. She continued that as the commission narrows the designs down, they may want to open it up to the public to decide which final design to choose.

Ms. Wienert commended the commission for their work in this important first step and expressed her appreciation.

6. Next Meeting

Mr. Johnson announced that the next meeting would be tentatively set for Thursday, August 23, 2006 in the Hawaii State Capitol, Executive Chambers (Governor's office), scheduled sometime before the news conference with Governor Lingle at 2:00 p.m.

Ms. Oato inquired about the time limit and format for the presenters during the news conference. Ms. Wienert responded that the presenters would be reading directly from the narrative.

7. Announcements

Mr. Klompus announced that due to his leave of absence from the Governor's office, he will continue to serve as the commission's vice chairperson, but will not be a representative of the Governor's office on the commission. He will, however, continue to assist in coordinating and facilitating matters between the commission and the Governor's office.

8. Adjournment

The meeting was adjourned by consensus at 12:17 p.m.

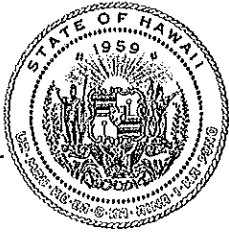
Recorded and subject to approval,



Daniel Chun, Commission Staff

Attachment 1

DRAFT



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HAWAII COMMEMORATIVE QUARTER DESIGN PROPOSALS

1. Theme: Surfing – The Sport of Kings

Design Elements: A surfer in a dignified pose is standing on a long board riding a wave toward the island chain. The eight major islands are shown on the upper right edge of the coin, with the wave beginning at the lower left edge. The coin contains the word “Aloha.”

Design Narrative: The ancient Hawaiian tradition of surfing is known as “The Sport of Kings” because of its historic popularity among royalty, who demonstrated their water skills and bravery by riding waves on long boards throughout the island chain. When Captain James Cook became the first European to visit Hawai‘i in 1778, surfing was already an integral part of island culture. The commemorative coin’s depiction of a surfer in a dignified pose conveys the love of surfing among Hawaiian royalty. The wave moving toward the island chain reflects the origin of the sport. The wave traveling upwards indicates that surfing is now a sport embraced by professionals and amateurs throughout the world.

2. Theme: Aloha Spirit

Design Elements: The coin shows a traditional, culturally accurate female hula dancer wearing a ti leaf skirt with lei around her wrists and ankles and also around her neck, covering her bust. The island chain is above the dancer and the word “Aloha” is at the bottom of the coin.

Design Narrative: Hula has always been a focal point of Hawaiian culture, and reflects many of the central ideas and events of Hawaiian history. Under the strict guidance of *kumu* (teachers), *‘olapa* (students) learn dances depicting the legends of Hawai‘i, the exploits of past kings and the beauty of the islands. This older style of hula is now referred to as *hula kahiko* (ancient hula). It is performed to *mele* (chants) accompanied by percussion instruments. When missionaries arrived in the early 1820s, they considered the hula to be “bawdy” and “licentious,” especially with the nature of the dance itself and its ties to ancient gods, of whom they disapproved. The missionaries convinced the ruling parties of the time that hula should be outlawed, and so it was. Teaching then went “underground” and was taught secretly. It wasn’t until the monarchy of King David Kalākaua that the hula was once again publicly encouraged. King Kalākaua recognized the importance of the dance and all it contributes to Hawaiian culture – most notably the preservation of history. In pre-missionary days, Hawaiian was a spoken language, not written. Had it not been for hula and the many chants associated with it, the Hawaiian people would have lost a significant amount of their history. The commemorative coin also depicts the Hawaiian island

chain, thus conveying a sense that each island has its own traditions but that they all share the same welcoming spirit of aloha. In the Hawaiian language, the word aloha means love, affection, compassion and mercy, as well as hello and goodbye. The word holds such deep meaning for island residents that Hawai'i became known as the Aloha State.

3. Theme: Diamond Head

Design Elements: The famous west profile of Diamond Head is depicted, along with the classic statue of King Kamehameha I and the word “Aloha.”

Design Narrative: Diamond Head, one of the most recognizable land formations on the planet, symbolizes Hawai'i on the commemorative coin. Overlooking famed Waikīkī on the island of O'ahu, this long-dormant volcanic cone is known to Native Hawaiians as Le'ahi. The English name came from British sailors who mistook calcite crystals embedded in the rocks for diamonds. With its panoramic views, Diamond Head was considered an ideal site for O'ahu's coastal defense. It was purchased by the federal government in 1904 and subsequently fortified with artillery emplacements and tunnels. Diamond Head was later designated as a National Landmark and a State Monument. The coin also depicts Kamehameha I, the historic Hawaiian king who united the islands. The word “aloha” shows the love and respect with which Hawai'i residents regard all peoples of the world.

4. Theme: Hawai'i the Island State

Design Elements: The eight major Hawaiian islands are featured on the commemorative coin, arching from the lower right to the upper left. A full-body depiction of King Kamehameha I is on the right side of coin, with his hand stretching out to the island chain. The state motto, “Ua mau ke ea o ka `āina i ka pono,” is in the lower left quadrant. A lei border is on the left and right between the words “Hawai'i” at the top and “E Pluribus Unum” on the bottom.

Design Narrative: Hawai'i is America's only island state, and the commemorative coin represents this uniqueness. Described by author Mark Twain as “the loveliest fleet of islands that lies anchored in any ocean,” Hawai'i is the crossroads of the Pacific where East meets West. Hawai'i is also the most isolated population center on the planet, and its location holds great strategic importance in promoting peace and stability throughout the Asia-Pacific region. Also featured on the coin is Kamehameha I, who unified the islands and serves as a symbol for the Hawaiian people. The state motto, “Ua mau ke ea o ka `āina i ka pono,” embodies the values of Hawai'i's people and is an example of the Hawaiian language—one of Hawai'i's two official languages. The motto's English translation is: “The Life of the Land is Perpetuated in Righteousness.” The lei border embodies the famous aloha spirit of love, respect and welcome found throughout the islands.

5. Theme: Hawai'i – Diverse But Unified

Design Elements: A full-figure depiction of King Kamehameha I is featured with the eight major islands shown in relief. On the left bottom quadrant is the state motto in Hawaiian: “Ua mau ke ea o ka `āina i ka pono.”

Design Narrative: The coin conveys the concept that Hawai'i's people and island landscapes are diverse but unified. Showing the island chain in relief acknowledges that the `āina (the land) emerged as a result of volcanic action from the depths of the sea. Portraying Kamehameha I speaks to the historic importance of this indigenous Native Hawaiian leader, king, descendant of chiefs and warrior who aligned the islands in the 18th century from chiefdoms into a unified political structure – a sovereign nation. Hawai'i later experienced shifts from a kingdom to a monarchy, a provisional government, a territory and finally a state. What did not change over time, however, are the prevailing values of island residents as reflected in the state motto, “Ua mau ke ea o ka `āina i ka pono,” meaning “The Life of the Land is Perpetuated in Righteousness.” Such righteousness, or “pono,” respects and celebrates the host culture and indigenous people of Hawai'i, as well as the Native Hawaiian language. The state motto also conveys mutual respect for the land, the ocean, the environment and each other, whether we are kama`āina (longtime residents) or malihini (newcomers). Moreover, the motto recognizes that our island home is a fragile socio-eco-system that must be cared for with vision and balance if we are to maintain well being and quality of life for future generations.

Attachment 2



HAWAII COMMEMORATIVE QUARTER ADVISORY COMMISSION



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Kamehameha I

Kamehameha the Great is perhaps the most beloved and illustrious of Hawaii's heroes. His achievement was the conquest of our islands and their unification under one government. He lived to see the monarchy he created become known and respected – even coveted – by powers throughout Europe and America. (See Attachment 1 – Excerpts from Hawaii State Government Home Page)

Hawaii, which became a territory of the United States in 1900 and its fiftieth state in 1959, has the distinction of being the only part of the United States that was once a kingdom ruled by monarchs. The Ninetieth Congress of the United States recognized this fact and the other unique qualities Hawaii brought to the United States, and therefore, allowed Kamehameha to be the only king selected by a state as its statutory designation within the National Statuary Hall in our Nation's Capitol.

The statue of Kamehameha was commissioned in 1878 by the Legislature of Hawaii to commemorate the centennial of Captain Cook's discovery of the Hawaiian Islands. The statue, modeled in Florence by Boston sculptor, Thomas Gould, was not a portrait statue, but an idealized "Pacific Hero" portraying Kamehameha in the pose of a Roman Emperor. Gould's final rendition of Kamehameha conforms to the neoclassical European sculptural style and conventions of the time, including Roman sandals. For generations, the people of Hawaii and visitors alike have looked to the icon of Kamehameha I as a symbol of the State, unified under one government, embracing the West.

Under Senate Concurrent Resolution No. 75, the Ninetieth Congress of the United States of America at the Second Session accepted, in the name of the United States, the statue of King Kamehameha I for the National Statuary Hall. The resolution expressed appreciation to the State of Hawaii for the contribution of the statue of its most eminent personage, illustrious for his historic renown and distinguished civil services.

The statutory provision relative to the National Statuary Hall, as expressed in section 187 of title 40 of the United States Code, credits suitable deceased persons who have been citizens thereof, and illustrious for their historic renown or for distinguished civic or military services.

Below are excerpts from a presentation on King Kamehameha I by Mrs. Gladys Brandt, Principal – Kamehameha School for Girls, at the dedication of the statue of Kamehameha in the National Statuary Hall. (*King Kamehameha I and Father Damien Memorial Statues – Hawaii's*

Presentation to the National Statuary Collection; Proceedings in the Rotunda, United States Capitol, April 15, 1969; Ninety-First Congress, First Session, Senate Document Number 91-54, United States Government Printing Office, Washington: 1970, Compiled Under the Direction of the Joint Committee on Printing)

"Your Excellencies, Distinguished Guests, Ladies and Gentlemen:

In the century and half since the passing of Hawaii's great King Kamehameha I, countless ceremonies have been held to honor and respect him. His name graces schools, highways, avenues and buildings. Each year the entire State observes a holiday on June 11, to celebrate Kamehameha Day. Today, by placing his statue in the Nation's Capitol, Hawaii in fitting manner declares its admiration and aloha for her illustrious hero king.

To the Hawaiian people, King Kamehameha I is the greatest of all Hawaiians. He was born about 1758, of royal blood, and at a time when the Islands were unknown to the outside world. Tutored in the traditions of his people, and trained in the skills of a young warrior, he was eminently prepared to rule. The United States had just emerged as a Nation when Kamehameha consolidated the major Islands into his kingdom.

There was strength in that great warrior-statesman; strength of body—for he was tall and powerful, active in warfare and skilled in the use of weapons. And with that strength there was courage of a high order.

But not merely courage distinguished him. He was also pre-eminent for his self-denial and his regard for the welfare of his people, which he put before his personal claims. He loved peace more than war and the good of his country more than many victories.

It is said that he was the first Hawaiian to have had an adequate appreciation of the advantages to be gained from friendly relations with foreigners. His was a great era of integration for crossing racial lines. He took into his court men of other cultures, and those of wisdom he chose for his cabinet. The sure foundation of his power lay in his self-control and his deference to the opinions of experienced men.

He dignified labor by working side by side with his people. As a conservationist, he placed high priority in protecting and developing his country's human and natural resources.

As a law giver, he tempered justice with mercy. Few rulers before the dawn of the 19th Century were respectful enough of human rights to proclaim and enforce a decree like Kamehameha's "Law of the Splintered Paddle," guaranteeing protection to the weak and helpless. (See Attachment 2 – Background Information on the "Law of the Splintered Paddle")

In evaluating the reasons for Kamehameha's lasting fame, historians are agreed that his greatness was based upon the simple basic concepts of right and wrong. Justice was the premise that pervaded his life and thinking. As one historian put it, "Had he been cast in Europe instead

of the remotest Islands of the sea, he would have figured as one of the most conspicuous figures in history; no king in history ever knew better how to rule his people." And quoting the eminent 19th Century historian, James Jackson Jarves, "In form and stature, a Herculean savage; in abilities and character, a man that any country might have been proud to acknowledge as her son."—King Kamehameha the Great.

This statue, soon to be viewed, shows the King dressed in the garments which a Hawaiian ruler wore both for the affairs of State and on the battlefield.

A full-length cloak was made especially for Kamehameha by his subjects who tied some half-million small yellow feathers to a net of fine mesh. For eight generations, according to tradition, the bird catchers searched the rain forests for the seventy-thousand mamo birds needed to provide the feathers for his royal robe. After the men plucked a few feathers from each bird, they released the birds that they might be free to grow more feathers.

The helmet, also of rare feathers affixed to a sturdy frame of wickerwork and cordage; was the symbol of a ruler and a protection to his head in the Hawaiian hand-to-hand warfare.

Partly covering his simple loincloth and extending up and over his left shoulder is a sash-like cordon. This feather-covered symbol of royalty was made for one of Kamehameha's ancestors, King Liloa, who ruled the Island of Hawaii, according to oral history, about the years 1455 to 1485.

Sandals, worn in Hawaii only when travelers were on a rough terrain, were braided or twisted from tough plant fibers. The sandals portrayed here are not copies from Kamehameha's time but suggest the general type of footwear used by him.

The King carries a hardwood spear as a symbol of his ability to defend himself. In the statue, Kamehameha is holding the spear in his left hand as a reminder that he brought wars to an end. His right hand is extended with palm open in a gesture of friendliness—the Hawaiian spirit of Aloha."



Hawaii State Government

The Aloha State

A BRIEF HISTORY OF HAWAII

Attachment 1

The exact date is unknown and probably will remain so forever. But sometime after the beginning of the Christian era, Polynesians first set foot on these islands. Linguistic and cultural evidence suggest that the first inhabitants came from the Marquesas Group, to the north of Tahiti.

During the 13th and 14th centuries, waves of immigrants from Tahiti overwhelmed and absorbed the original people. Since the earliest Hawaiians were possibly somewhat smaller than the later immigrants, they may form the basis for the legends of the menehunes, who were pictured by the later Hawaiians as hardworking elves.

Captain James Cook, the great Pacific explorer, happened upon the islands during his third voyage in 1778. Hawaii's long isolation ended at that moment. Soon, King Kamehameha the Great embarked on his successful campaign to unite the islands into one kingdom. At about the same time, Hawaii assumed importance in the east-west fur trade and later as the center for the Pacific whaling industry. In 1820, the brig Thaddeus from Boston arrived with the first missionary families.

Change came at a rapid pace as both education and commerce assumed growing importance. The old Hawaiian culture disappeared rapidly under the onslaught of new ways, new peoples, and new diseases, to which the previously isolated Hawaiians were all too susceptible. Whaling and the provisioning of the whaling fleet brought new money to the island economy. At times, as many as 500 whaling ships wintered in Hawaiian ports, principally Lahaina and Honolulu.

In 1835, the first commercial production of sugar cane began and this crop took on ever-increasing economic importance, especially after the decline of the great whaling fleets. Native Hawaiians did not take kindly to the tedious labor of a plantation worker and, in any case, the native population had been seriously depleted by disease. Thus, there began the importation of labor from Asia and the Philippines and other areas of the world. It is this varied population that gave rise to the immense variety of Hawaii's present inhabitants.

Threatened constantly by European nations eager to add Hawaii to their empires, sugar planters and American businessmen began to seek annexation by the United States. This, too, would give them the advantages of a sugar market free of tariff duties. Finally, a treaty of reciprocity was negotiated in 1875 and this brought new prosperity to Hawaii. American wealth poured into the islands seeking investment.

Political control by Hawaiian royalty and the growing

Influence of Americans began to cause conflict. In 1889, there was an uprising of the native Islanders against the constitution which had been forced on King Kalakaua two years earlier. The rebellion was suppressed.

In 1893, with Queen Liliuokalani on the throne, the Americans formed a Committee of Safety and declared the monarchy ended. In 1894, the Republic of Hawaii was established. On August 12, 1898, the government of the Republic transferred sovereignty to the United States. Hawaii became a territory of the United States in 1900.

The pattern of growth then began to accelerate even more rapidly. The U.S. Navy set up its giant Pacific headquarters at Pearl Harbor and the Army built a huge garrison at Schofield Barracks. Pineapple, other crops, cattle ranching, and tourism slowly began to take on greater importance in the island economy.

The attack on Pearl Harbor marked America's entry into World War II and Hawaii and its citizens played a major role in the conflict.

The postwar period saw many rapid changes with the descendants of plantation laborers rising to the highest prominent in business, labor, and government.

Hawaii proved eager to take on the full responsibilities of statehood. Under the leadership of Hawaii's last delegate to Congress, John A. Burns, the 86th Congress approved statehood and the bill was signed into law by President Dwight D. Eisenhower on March 18, 1959. Hawaii was admitted as the 50th state of the union on August 21, 1959.

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Hawaii State Government

The Aloha State

HAWAII'S ALII

Hawaii is the only state that was once a kingdom ruled by its own native royalty. The Hawaiians called their nobility ali. Here are the ruling Kings and Queens from the unification of the kingdom to the establishment of the republic.

Monarch	Queen or Prince Consort	Reign
<u>Kamehameha I</u>	Kaahumanu	<u>1795-1819</u>
Kamehameha II (Liholiho)	Kamamalu	1819-1824
Kamehameha III (Kaulikeaouli)	Hakaleleponi Kalama	1825-1854
Kamehameha IV (Alexander Liholiho)	Emma Kaleleonalani	1854-1863
Kamehameha V (Lot Kamehameha)	Unmarried	1863-1872
Lunalilo (William C. Lunalilo)	Unmarried	1873-1874
Kalakaua (David Kalakaua)	Kapiolani	1874-1891
Liliuokalani (Lydia Liliuokalani)	John O. Dominis	1891-1893

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Hawaii State Government *The Aloha State*



KAMEHAMEHA THE GREAT

Kamehameha the Great is perhaps the most beloved and illustrious of Hawaii's heroes.

So far as is known, no other leaders of his stature had appeared before his time. At the time of his birth, somewhere between 1752 and 1761, the normal state of the islands was that of war, with single islands and parts of island ruled by chiefs.

Kamehameha's achievement was the conquest of these islands and their unification under one government. Born on the island of Hawaii, he initially gained the rule of half his home island. He then used his position to launch successful invasions of Maui, Lanai, and Molokai, but then returned to Hawaii to protect his home district. By 1791, he ruled the entire island and completed his conquest by subduing Oahu - leaving only Kauai and Niihau outside his kingdom. In 1810, the king of those two islands ceded his lands to Kamehameha.

For the first time in history, the people of Hawaii were brought together under one leader, one government.

Establishing himself as king and surrounding himself with strong men, he ruled the people wisely. The Hawaiian kingdom lasted for nearly a century until Hawaii officially became a republic.

Born before the islands were known to the outside world, Kamehameha saw the coming of the discovery ships under Captain Cook in 1778. In his intercourse with foreigners, Kamehameha adopted those things he felt would help his people and forbade those he believed would harm them. He lived to see the monarchy he created become known and respected - even coveted - by powers throughout Europe and America.

His world-famous statue, cast by Thomas Gould in 1880, was unveiled by King Kalakaua in 1883. The statue in Honolulu is actually a duplicate; the original was lost at sea off the Falkland Islands during shipment. The original was eventually recovered and placed near Kamehameha's birthplace in Kohala. Another duplicate is in Statuary Hall in Washington, D.C.



Hawaii State Government *The Aloha State*

SYMBOLS & MONUMENTS

The State Seal

The seal was originally designed by Viggo Jacobsen for the then-Republic of Hawaii in 1895. The seal is a modified version of the royal coat of arms of the Hawaiian kingdom. Where the royal seal had two warriors, the state seal has King



Kamehameha the Great on one side and the Goddess of Liberty on the other holding the Hawaiian flag.

The regal crown was replaced by the sun and the year 1959, which was when Hawaii officially became a state. The star in the center of the shield replaced canoe paddles crossed against a sail.

The Phoenix below the shield is new. In other places, emblems or royalty were replaced by emblems symbolic of a new Hawaii.

The state motto remains the same as that of the kingdom: "Ua mau ke ea o ka aina i ka pono." Its translation is: "The life of the land is perpetuated in righteousness."

The State Flag

Hawaii's state flag resembles the Union Jack of Great Britain because many of King Kamehameha's advisors were British and the islands were once placed under England's protection.

The flag consists of eight horizontal stripes, representing the eight major islands, and the British Union Jack. It has served as the flag of the kingdom, republic, territory, and the state of Hawaii.

The State Bird

The nene, or Hawaiian Goose, is the state bird of Hawaii.

Once nearly extinct, it has been rescued through the valiant efforts of conservationists here in the islands and throughout the world.

The State Flower

The striking and beautiful yellow hibiscus (*hibiscus brackenridgei*), known as the pua aloalo in the Hawaiian language, is the state flower.

It is believed that there were originally only five species of hibiscus native to Hawaii. Later other varieties were

Mamala-hoe Kanawai – The Law of the Splintered Paddle

Mamala means "splintered" and *hoe* means "paddle." *Kanawai* refers to water and the responsibility the Hawaiians had of controlling and conserving their streams. It was the closest word they had to "law."

To show his genuine concern for the safety of his people, Kamehameha promulgated the first written law in Hawaii, the Law of the Splintered Paddle (Mamalahoe Law), which guaranteed the safety of those who often become victims of war crime—children, women and the elderly.

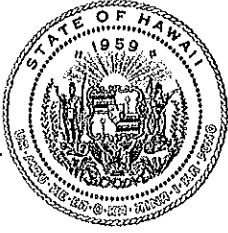
Michael Hoffman, an attorney and the American Red Cross Director of International Humanitarian Law & Policy, said that this law "...deserves respect. But we should also appreciate the Splintered Paddle's potential impact far beyond Hawaii. It stands as a landmark in the development of rules for humanitarian constraint in war, and points the way forward for international humanitarian law in the twenty-first century. International humanitarian law, also known in the armed forces as the law of war, is used to save lives and alleviate suffering in time of war."

Its origins derived from before the unification of the Island of Hawaii, in 1782, when Kamehameha, during a raid, caught his foot in a rock. A local fisherman, fearful for his family, hit Kamehameha hard on the head with a paddle, which splintered. Kamehameha was stunned and left for dead, allowing the fisherman and his companion to escape. Chastened by this experience, Kamehameha declared, "Let every elderly person, woman and child lie by the roadside in safety." This law, which provided for the safety of noncombatants in wartime, is estimated to have saved thousands of lives during Kamehameha's campaigns. It became the first written law of the Kingdom of Hawaii and remains in the state constitution to this day.¹

Kamehameha's heroic act in acknowledging his fault and promulgating the Law of the Splintered Paddle set the standard for the world preceding Abraham Lincoln's Lieber Code in 1863.

1. Hawaii State Constitution, Section 10.

"The law of the splintered paddle, mamala-hoe kanawai, decreed by Kamehameha I - Let every elderly person, woman and child lie by the roadside in safety - shall be a unique and living symbol of the State's concern for public safety. The State shall have the power to provide for the safety of the people from crimes against persons and property."



HAWAII COMMEMORATIVE QUARTER ADVISORY COMMISSION



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Hula

The origins of hula are shrouded in legend. One story describes the adventures of Hi'iaka, who danced to appease her fiery sibling, the volcano goddess Pele. The Hi'iaka epic provides the basis for many present-day dances.

In the pre-European period, hula was closely related to religious practices. As late as the early twentieth century, ritual and prayer surrounded all aspects of hula training and practice. Teachers and students were dedicated to Laka, goddess of the hula, and appropriate offerings were made regularly.

American Protestant missionaries who arrived in 1820 introduced Christianity and prevailing Western values. With the support of converted high-ranking chiefs, they denounced and banned the hula as heathen. Declining numbers of hula practitioners therefore taught and performed clandestinely through the mid-nineteenth century.

The reign of King David Kalakaua (1874-1891) was a transitional phase for Hawaiian performing arts. Over the objections of christianized Hawaiians and non-Hawaiians, known experts were gathered at his court and encouraged to practice the traditional arts. In this favorable era, hula practitioners merged Hawaiian elements of poetry, chanted vocal performance, dance movements, and costumes to create a new form, the *hula ku'i* (*ku'i* means "to combine old and new").

Interest in older chant-accompanied hula waned in the early twentieth century. Newer song-accompanied hula captured the attention of tourists and Hollywood film audiences, which contributed to a growing entertainment industry in Hawai'i. Concessions to non-Hawaiian audiences included English-language lyrics, less allusive pictorial gestures, and sex appeal added by emphasized hip movements, removing the hula from its former religious context. Perhaps the most enduring images of hula in the 1930s and 1940s are those of dancers in cellophane skirts and seductive satin sarongs. Once again, practitioners of the older hula perpetuated it quietly in private circles.

A resurgence of ethnic pride has raised interest in pre-*ku'i* performing arts since the early 1970s. Chant-accompanied hula has been revived, and new dances are choreographed in the older style, eclipsing the song-accompanied form in popularity, especially among younger Hawaiians. Contemporary practitioners divide hula into *hula kahiko* (ancient hula), comprising

older chant-accompanied dances, and *hula 'auana* (modern hula), comprising newer song-accompanied dances.

Hula is now highly visible, especially in two annual competitions. At the Merrie Monarch Festival each April on the island of Hawai'i, male and female groups compete in *hula kahiko* and *hula 'auana* categories, and solo female dancers vie for the title of "Miss Aloha Hula." The King Kamehameha Traditional Hula and Chant Competition each June on O'ahu features competitions for male, female, and mixed groups in *hula kahiko* and *hula 'auana*.

The above was reprinted in part from the *International Encyclopedia of Dance*, 6 vols., edited by Selma Jeanne Cohen and others (New York: Oxford University Press, 1998).

Federal recognition of hula as integral to our nation's culture has come in several avenues. The National Endowment for the Arts (NEA), established by Congress in 1965 as an independent agency of the Federal Government, continues to recognize hula as an important part of who we are as a nation. Hula and Hawaiian chant practitioners have been recipients of the NEA National Heritage Fellowships in 1984 (Kau'i Zuttermeister), 1993 (Nalani Kanaka'ole, Pualani Kanaka'ole Kanahale), 2005 (James Ka'upena Wong), and most recently 2006 (George Na'ope). Awardees are chosen for their artistic excellence, cultural authenticity, and contributions to their field. NEA Chairman Dana Gioia said, "In this 40th anniversary year of the NEA, it is particularly appropriate that we honor these master artists whose dedication and exceptional artistry have enriched our nation's cultural landscape."

The National Park Service and the Smithsonian Institution co-sponsored the 1989 Festival of American Folklife in Washington, D.C. featuring Hawai'i and its "Local Culture." Among the topics discussed were food, flower lei and the hula. Regarding the festival, then National Park Service director, James M. Ridenour said, "The National Park Service, in its broad mission to serve as steward of the natural, cultural and historical resources that are our common legacy as citizens of America and the world, parallels the Smithsonian Institution's obligation to maintain its great national collections, holding them in trust for the people of the United States."

In contemporary society, hula is an important institution integrated into family life. Hula is not only performed and judged at festivals and celebratory events, but is also a vehicle for understanding the Hawaiian culture. Positioned in our communities and society, traditions are passed on from generation to generation, not by commercial entities but by Kumu (teachers). The physical movement of the body is only one aspect, for hula includes language and mo'olelo (stories), mele (songs) and cultural concepts such as kokua (help), laulima (cooperation), kuleana (responsibility) and aloha. Hula is an important part of life in Hawai'i today and conveying its traditions to the people of the United States and the world will help to educate our youth as to the diversity and uniqueness of the State of Hawai'i.



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Surfing – The Sport of Kings

Although no one knows for sure exactly where and when surfing began, there is no doubt that over the centuries the ancient sport of "he'e nalu" (wave-sliding) was absolutely perfected, if not invented, by the kings and queens (and common men and women) of Hawai'i, long before the 15th century A.D. Hawai'i's fortuitous position by way of longitude and latitude brought the great waves of the Pacific in all shapes and sizes to the islands.

By 1779, riding waves lying down or standing on long, hardwood surfboards was an integral part of Hawaiian culture. Surfboard riding was as layered into the society, religion and myth of the islands as baseball is to the modern United States. Chiefs demonstrated their mastery by their skill in the surf and commoners made themselves famous (and infamous) by the way they handled themselves in the ocean.

When Captain Cook arrived in Hawai'i, surfing was deeply rooted in many centuries of Hawaiian legend and culture. Place names had been bestowed because of legendary surfing incidents. The *kahuna* (experts) intoned special chants to christen new surfboards, to bring the surf up and to give courage to the men and women who challenged the big waves. Hawaiians had no written language until the *haole* (foreigners) arrived, so their genealogy and history were remembered in songs and chants. There were legendary stories of love matches made and broken in the surf, lives risked and heroic ocean deeds by chiefs and commoners.

Before contact with Cook's crew, Hawai'i was ruled by a code of *kapu* (taboos) which regulated almost everything—where to eat, how to grow food, how to predict weather, how to build a canoe, how to build a surfboard, how to predict when the surf would be good, or convince the Gods to make it good. Hawaiian society was distinctly stratified into royal and common classes, and these taboos extended into the surf zone. There were reefs and beaches where the *ali'i* (chiefs) surfed and reefs and beaches where the commoners surfed. Commoners generally rode waves on boards as long as 12 feet, while the *ali'i* rode waves on boards that were as long as 24 feet.

Surfing remained as a prominent pastime until the missionaries arrived from New England in 1820. To them, the sport was evil and a sheer waste of time. They immediately preached against surfing and made every effort to discourage it.

Kamehameha I, always a great lover of surfing, had just died in May of the previous year, and Liholiho, eldest son of Kamehameha I, succeeded him as king. However, Ka'ahumanu, the favorite wife of the deceased king, proclaimed herself as *Kuhina Nui*, or prime minister, and it was she who

actually ruled the kingdom. The missionaries lost no time in converting her over to Christianity, and they soon had her inveighing against surfing. Ka'ahumanu had great influence over her people and ruled with a strong hand. Consequently, surfing languished and died.

The Hawaiian cultural revolution in 1819, with the abandonment of the *kapu* system was surfing's kiss of death. Furthermore, the lapsing of the great *Makahiki* festival that year just about destroyed all interest in sports. This was the annual three month-long festival where every Hawaiian sport, including surfing, had always been celebrated in tournaments.

The missionary influence on surfing was also documented by the early missionary, Levi Chamberlain. In 1825, he wrote a letter discussing an edict from the chiefs of Honolulu, which "sent a crier through the streets telling the people to give up their sports and amusements and turn to the Christian teaching."

It was not until close to the end of the 19th century that surfing experienced somewhat of a revival. After a series of kings had held reign, a new king, David Kalakaua, was voted into power in 1874. Kalakaua was a fun-loving man, and he did much to lighten the many bans which the missionaries had brought on. In an effort to revive the ancient culture of the Hawaiian people, he encouraged all sports. Kalakaua gave the old songs, the hula, and other forms of Hawaiian cultural expression back to the people. He was a particularly strong supporter of surfing and it enjoyed a renaissance during his reign.

Kalakaua died in 1891 and again surfing went into a steep decline. By 1900, surfing had totally disappeared throughout the islands except for a few isolated spots on Kaua'i, Maui and O'ahu, and even there only a handful of men took boards into the sea. They represented the last remnants of an ancient pastime.

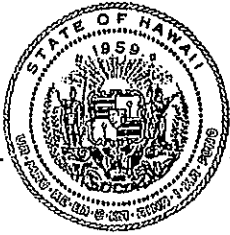
Sad days had come upon surfers and surfing, as the sport and its way of life had suffered disintegration along with everything else in the way of Hawaiian practices. Seldom was a surfboard seen in the waters offshore during those turbulent days. But times picked up in the early 1900s. The pineapple and sugar industries were rolling, and along with them, immigration was stepped up to take care of the planting, harvesting and processing of the crops. Along with the improvement of the islands' economy came the inevitable increase of interest in sports.

Today, surfing is thought of as a lifestyle in Hawai'i—it's part of the local culture. As an island state, the shore is the beginning of our relationship with the ocean—not the edge of the state line. Surfing expands our horizon, refreshes, rejuvenates and gives hope. It has helped people find harmony in one's self and the vast ocean.

As former Hawai'i State governor, George Ariyoshi, stated, "Those of us fortunate to live in Hawai'i are extremely proud of our state and its many contributions to the world. Surfing certainly is one of those contributions. It is a sport enjoyed by men, women and children in nearly every country bordering an ocean. Surfing was born in Hawai'i and truly has become Hawai'i's gift to the world of sports." ("Surfing: Hawai'i's Gift to the World of Sports" by Fred Hemmings, 1977)

Attachment 3

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*HAWAII'S
Gift to the WORLD.*

1. Theme: Surfing – ~~The Sport of Kings~~

Design Elements: A surfer in a dignified pose is standing on a long board riding a wave toward the island chain. The eight major islands are shown on the upper right edge of the coin, with the wave beginning at the lower left edge. The coin contains the word "Aloha."

Design Narrative: The ancient Hawaiian tradition of surfing is known as "The Sport of Kings" because of its historic popularity among royalty, who demonstrated their water skills and bravery by riding waves on long boards throughout the island chain. When Captain James Cook became the first European to visit Hawai'i in 1778, surfing was already an integral part of island culture. The commemorative coin's depiction of a surfer in a dignified pose conveys the love of surfing among Hawaiian royalty. The wave moving toward the island chain reflects the origin of the sport. The wave traveling upwards indicates that surfing is now a sport embraced by professionals and amateurs throughout the world.

*OF ALL THE WORLD'S CULTURES THE
ANCIENT HAWAIIAN SURFING WAVES AS
A SOURCE OF PLEASURE AND SPORT.*

*he was astonished by Hawaiian surfing. The
riding the waves.*

*that is now world wide. Surfer with Diamond Head
on the island chain would be the theme
visualized. Aloha would be the word
world and conveys the spirit of
Hawaii. In 1998, by Act 174, adopted and established surfing
the State Legislature
as the official individual sport of the State of Hawaii.*

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4. Theme: Hawai'i the Island State

Design Elements: The eight major Hawaiian islands are featured on the commemorative coin, arching from the lower right to the upper left. A full-body depiction of King Kamehameha I is on the right side of coin, with his hand stretching out to the island chain. The state motto, "Ua mau ke ea o ka 'āina i ka pono," is in the lower left quadrant. A ^{plumline} lei border is on the left and right between the words "Hawai'i" at the top and "E Pluribus Unum" on the bottom.

Design Narrative: Hawai'i is America's only island state, and the commemorative coin represents this uniqueness. Described by author Mark Twain as "the loveliest fleet of islands that lies anchored in any ocean," Hawai'i is the crossroads of the Pacific where East meets West. ~~Hawai'i is also the most isolated population center on the planet, and~~ Its location holds great strategic importance in promoting peace and stability throughout the Asia-Pacific region. Also featured on the coin is Kamehameha I, who unified the islands and serves as a symbol for the Hawaiian people. ^(insert A) The state motto, "Ua mau ke ea o ka 'āina i ka pono," embodies

the values of Hawai'i's people and is an example of the Hawaiian language—one of Hawai'i's two official languages. The motto's English translation is: "The Life of the Land is Perpetuated in Righteousness." The ^{plumeria} lei border embodies the famous aloha spirit of love, respect and welcome found throughout the islands. Just as the US welcomes people from around the world.

"A"

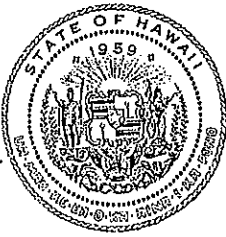
Kamehameha I is known for his self-denial & his regard for the welfare of his people, which he put before his personal claims. He laid peace more than war & the good of his country more than many ~~victories~~ victories. His name graces schools, highways, avenues & buildings. Each year the entire State observes a holiday on June 11 to ~~etc~~ celebrate Kamehameha Day.

This Statute serves as a symbol of the State in the Nat'l Statuary Hall in our nation's capitol as well as in Honolulu and Hawai, Hawaii. In the statue, Kamehameha I carries a hardwood spear as a symbol of his ability to defend himself. He is holding the spear in his left hand as a reminder that he brought wars to an end. His right hand is extended with palm open in a gesture of friendliness - the Hawaiian

Spirit of aloha.

King Kamehameha I united the islands
from many kingdoms to one just as the
U.S. united all the individual states.
"E Pluribus Unum" = ~~for from many~~
"from many = one."

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2. Theme: Aloha Spirit

Design Elements: The coin shows a traditional, culturally accurate female hula dancer ^{WITH LEFT HAND UP AND RIGHT HAND EXTENDED WITH PALM OPEN. AND ALSO WITH} wearing a ti leaf skirt with lei around her wrists and ankles and also around ^{MAILE LEI, AROUND NECK} her neck, covering her bust. The island chain is above the dancer and the word

"Aloha" is at the bottom of the coin. ^{(IMPORTANCE TO HAWAII? RESPECT OF THE AINA - WELCOME TO THE AINA (Island) - ALSO RESPECT TO THE AII. AII - AS WE WELCOME THE WORLD TO HAWAII - MAILE LEI - STRENGTH, RESILIENCE, ALOHA)}
Design Narrative: Hula has always been a focal point of Hawaiian culture, and ^{IMPORTANT TO BE IN US MINT - PRESERVATION OF HAWAIIAN HISTORY - MELTING POINT}

reflects many of the central ideas and events of Hawaiian history. ^{ING HULA DEPICTS} Under the strict guidance of ~~kumu~~ (teachers), ~~'olapa~~ (students) learn dances depicting the legends of Hawai'i, the exploits of past kings and the beauty of the islands. This older style of hula is now referred to as ~~hula kahiko~~ (ancient hula). It is performed to ~~mele~~ (chants) accompanied by percussion instruments. When missionaries arrived in the early 1820s, they considered the hula to be "bawdy" and "licentious," especially with the nature of the dance itself and its ties to ancient gods, of whom they disapproved. The missionaries convinced the ruling parties of the time that hula should be outlawed, and so it was. Teaching then went "underground" and was

~~taught secretly. It wasn't until the monarchy of King David Kalākaua that the hula~~

~~was once again publicly encouraged.~~ King Kalākaua recognized the importance of

the dance and all it contributes to Hawaiian culture – most notably the

preservation of history. In pre-missionary days, Hawaiian was a spoken language,

not written. Had it not been for hula and the many chants associated with it, the

Hawaiian people would have lost a significant amount of their history. The

commemorative coin also depicts the Hawaiian island chain, thus conveying a

sense that each island has its own traditions but that they all share the same

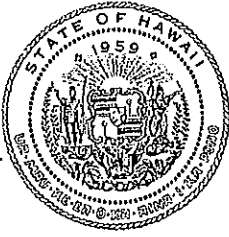
welcoming spirit of aloha. In the Hawaiian language, the word aloha means love,

affection, compassion and mercy, as well as hello and goodbye. The word holds

such deep meaning for island residents that Hawai'i became known as the Aloha

State.

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3. Theme: Diamond Head

Icons of Hawaii

Design Elements: The famous west profile of Diamond Head is depicted, along with the classic statue of King Kamehameha I and the word "Aloha."

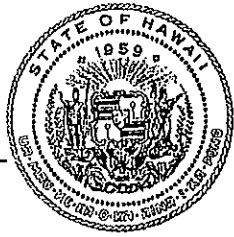
^①
Design Narrative: Diamond Head, ~~one of~~ *in the Islands* the most recognizable land formations ~~on the planet~~ *to the rest of the world.*, symbolizes Hawai'i ~~on the commemorative coin~~. Overlooking famed Waikīkī on the island of O'ahu, this long-dormant volcanic cone is known to Native Hawaiians as Le'ahi. The English name came from British sailors who mistook calcite crystals embedded in the rocks for diamonds. With its panoramic views, Diamond Head was considered an ideal site for O'ahu's coastal defense. It was purchased by the federal government in 1904 and subsequently fortified with artillery emplacements and tunnels. Diamond Head was later designated as a National Landmark and a State Monument. ^② *see back* The coin also depicts Kamehameha I, ^③ the historic Hawaiian king who united the islands. The word "aloha" shows the love and respect with which Hawai'i residents regard all peoples of the world.

For many kama'aina returning to the Islands after living in other lands, seeing Diamond Head from the windows of the airplane let us know we were home.

Kamehameha the Great is perhaps the most beloved & illustrious of Hawaii's heroes. His greatest achievement is the unification of the Island under one government, one leader. The monarchy is revered because known & respected by powers throughout Europe & America.

- ① West profile of Diamond Head prominent on the coin
- ② Statue: full statue of Kamehameha I - Thomas Gould
- ③ word aloha.

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July 20, 2006

5. Theme: Hawai'i – Diverse But Unified

as pictured in the statue

Design Elements: A full-figure depiction of King Kamehameha I is featured with
(i.e., showing topography, mountains etc.)
the eight major islands shown in relief. On the left bottom quadrant is the state
motto in Hawaiian: "Ua mau ke ea o ka 'āina i ka pono."

Design Narrative: ^{OUR} ~~The~~ coin conveys the concept that Hawai'i's people and island
landscapes are diverse but unified. Showing the island chain in relief

acknowledges that the 'āina (the land) emerged as a result of volcanic action from
Each island, created by the same forces of nature, ^{are} ever evolving as a unique environment
the depths of the sea. Portraying Kamehameha I speaks to the historic importance
cultural and biological diversity, with a rich
of this indigenous Native Hawaiian leader, king, descendant of chiefs and warrior islands
who aligned the islands in the 18th century from chiefdoms into a unified political
unified by "pono".
structure – a sovereign nation. Hawai'i later experienced shifts from a kingdom to
a monarchy, a provisional government, a territory and finally a state. What did not
change over time, however, are the prevailing values of island residents as
reflected in the state motto, "Ua mau ke ea o ka 'āina i ka pono," meaning "The

Life of the Land is Perpetuated in Righteousness.” Such righteousness, or “pono,” respects and celebrates the host culture and indigenous people of Hawai‘i, as well as the Native Hawaiian language. The state motto also conveys mutual respect for the land, the ocean, the environment and each other, whether we are kama‘āina (longtime residents) or malihini (newcomers). Moreover, the motto recognizes that our island home is a fragile socio-eco-system that must be cared for with vision and balance if we are to maintain well being and quality of life for future generations.

Attachment 4



**United States Mint 50 State Quarters®
Design Process Timeline for 2008 States
(Oklahoma, New Mexico, Arizona, Alaska, and Hawaii)**

<i>September 29, 2006:</i>	Deadline for formal submission of design narratives
<i>October/November 2006:</i>	Artists develop candidate designs (at least 2 per narrative)
<i>November/December 2006:</i>	State Governor and/or State Quarter Commission reviews designs and recommends one candidate design per narrative
<i>January 2007:</i>	Candidate designs reviewed by advisory committees (Citizens Coinage Advisory Committee and Commission of Fine Arts)
<i>January/February 2007:</i>	State is advised of any comments and/or suggested candidate design revisions by the advisory committees. Any final revisions to the candidate designs accepted by the State are completed at this time
<i>February/March: 2007:</i>	Secretary of the Treasury approves final design Candidates for return to the State
<i>March/April 2007:</i>	State recommends its preferred design
<i>May 2007:</i>	Secretary of the Treasury approves final design

Please note that dates are subject to change.